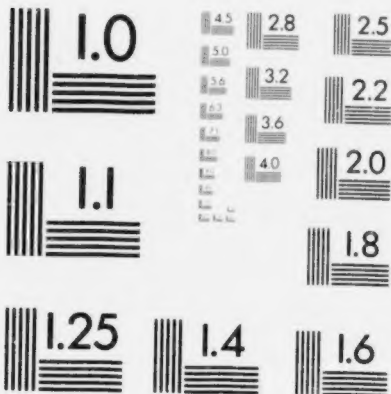


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BY

DENIS R. PERRAULT

Professor of French and English Stenography — Public
Courses — at the Monument National; at St. Mary's
College; at Sacred Heart Academy; of the
Canadian Stenographic Association and of the
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CAUTION

IT HAS come to our notice that several institutions have, for their pupils, copied our books, notably "THE DICTATIONS" and the "ABBREVIATIONS". This, as can be readily understood, causes us a serious prejudice as it reduces our sales. For the last 35 years we have worked incessantly to perfect our system. Now that we have attained that end it is only just and fair that we should reap our reward. In future we will prosecute all delinquents.



Every person who, without the consent of the author, translates, copies or publishes in whole or in part any copy of this work is guilty of a misdemeanor, and shall be punished accordingly. 38 Vic., c. 88, s. 23.

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EPHEMERIDES

Canadian Representative of the Institut Sténographique, Paris, (1886).—Awarded a silver medal by the Institut Sténographique, Paris, (1889).—Canadian Representative of the "Journal des Sténographes", (1895-1897).—Honorary Member of the Alliance Sténographique Mantaise, France, (1889).—Honorary Member of La Ligue Sténographique du Pensionnat Couvreur, Gondecourt, France, (1890). Honorary Member of the Club Sténographique de la Concorde, Fribourg, Switzerland, (1890).—Organizer of the first stenographic exhibition in Canada, presided by His Grace Mgr. Fabre, Archbishop of Montreal, (1889).—Awarded certificate with Honors, for Stenography, by the Board of Civil Examiners, Ottawa, (1889).—Founder, President and Professor of the Canadian Shorthand Association, Montreal, (1891).—Founder of the Cercle des Ecoliers Sténographes, St. James School, Montreal, (1891).—Member of the Association of Volapük, (1898).—Correspondent of the Bureau of Education, Stenographic and Ethnographic Section, Washington, D.C., (1889).—Lecturer at the Mount St. Louis Institute, Montreal, (1892).—Professor of Stenography at St. Mary's College, Montreal, (1894-1896). Awarded a Gold Medal by the President of the French Republic, (1896).—Also several other medals.—Professor of stenography, public courses, Monument National, (1906-1914).—Professor of French and English stenographic courses given in La Presse, (1907).—Awarded "Highest Diploma" at the International shorthand exhibition at Cairo, Egypt, (1912).—Canadian Correspondent to several stenographic reviews in France, Belgium and Switzerland.—Author of adaptations of stenography to English, Volapük, Greek, Italian, Arab, Russian, Chinese, Iroquois, Montagnese, Algonquin, Hudson Bay and St. Maurice Indians, Etc.

Elementary Course of Stenography

PERRAULT-DUPLOYAN



DENIS R. PERRAULT



REV. ÉMILE DUPLOYÉ

PREFACE

As teachers and authors, we need not, here, proclaim our competency, being sufficiently known by the educational community; for, during thirty-five years we have been identified with stenography, as can be seen by the ephemerides which appear on page 2.

The publication of the ten editions of our method of French stenography has met with an unprecedented success. To-day, it is exclusively taught in almost all the business colleges, schools and convents. The testimonials we have received, appreciating its superiority and its simplicity are legion; and the fact that we have trained more of the Court official stenographers (54) now practising in our criminal and civil courts than all the colleges of the Province of Quebec combined, shows that these testimonials were well deserved.

There is only one French institution in Canada where, to our knowledge, Duployé's is not taught, although there exists several other French systems.

Some of our pupils have attained a speed of 225, 250 and, even, 270 words a minute by Mr. W. A. Handfield.

It is not our purpose to compare here Duployé's with the other French systems, (this is elaborately done in the "Cours Élémentaire de Sténographie"), and demonstrate its unquestionable superiority which is recognized in the Senate as well as in the House of Deputies in Paris, where three-fourths of the stenographers who, like their colleagues in Belgium and in Switzerland, use this system.

It will be readily understood that an intelligent adaptation of this system to the English fills a long felt want.

After working for the last thirty years, and after the most severe tests, we have trained with our system hundreds of official and professional stenographers as well as teachers for most of the best colleges in Canada. We believe it is now time to place our system permanently before the public. Its simplicity, its rapidity and its legibility recommend it to all those who wish to teach or practice the art.

We desire to impress on the French student particularly, that the knowledge of English stenography has become so necessary in our French commercial and financial houses as well as in legal and business offices that one who cannot write in both languages is unable to fill remunerative positions.

There are, besides ours, three adaptations of Duployé's system to the English language: Sloan's, Pernin's and Brandt's. The first is a shaded system, the second has fixed vowels, and the last is devoid of the most vital elements, the combined consonants. All of these defects have been avoided in our method.

There is also the Elie system (?). It is composed of Duployé's consonants and of E. C. McKee's and Duployé's vowels. It is a very defective system. (1)

If we attain such a phenomenal speed with our system, without prejudice to legibility, it is due to the unfixedness of the vowels, which, being written in any direction whatever, enable us to *Avoid Angles* which are fatal to speed. "Angles are detrimental to speed." (Pernin's Universal Phonography, pp. 19, 23 & 27, 1903). "Angles have always been recognized as an obstacle to swift and accurate writing." Gregg's Shorthand, P. XIII, 1906. Yet, these authors have made the vowels and nasals fixed signs, a source of multitudinous angles.

Having taken 50 words at random in Pernin's book, we counted 117 angles to 22 in our system.

In the so much boasted Boyd's Syllabic System, in the 1463 words contained in its dictionary (edition MCMIV) we counted 1569 angles.

The same words written according to our method give but 620 angles, making the enormous difference of 949 angles!

All the authors recognize that angles are an impediment to speed, yet these abound in all the modern as well as in the obsolete systems.

At the Intersystematic and International Congress held in Paris some years ago it was established that an angle equals to a letter and a quarter, hence the impracticableness of angular systems.

"... We assert that there was never one writer of the syllabic system capable of doing real professional work. To the practical shorthand writer the so called "system" is a hodge-podge, gotten out by an impractical dreamer, who cannot write shorthand himself, has never taught one who can write shorthand, and a "system" which will never produce one good shorthand writer. "Success Shorthand School Bulletin", page 94.)

"And what about Gregg's Shorthand?" are we often asked. — Altho not absolutely an angular system, its defectiveness lies in its compound or elliptical signs. Most of its letters are accompanied by a parasitical sign which must necessarily check its speed to a considerable extent as they are more difficult to trace.























































































Let us compare a part of the two alphabets:

	P B:	F V:	K G:	L R.
Gregg's:				
Duployan's:				

A brief sound should be represented by a short and simple stroke. One sound, one stroke.

(1) Analytical critic of Elie's system, "La plume Sténographique", Bordeaux, France, July 1st, 1909. D. R. Perrault. "Chronique sténographique, La "Presse", February 1911, D. R. Perrault.













**Comparative Table showing the number of Angles in
Pernin and Perrault's Systems.**

Words	Pernin	Angles	Perrault	Angles	Words	Pernin	Angles	Perrault	Angles
Poo		1		0	teaches		3		1
ook		1		0	sleeps		3		0
fool		2		0	make		1		0
do		1		0	lame		2		0
furl		4		1	same		2		0
Ruth		2		0	sandal		3		1
rave		2		0	land		2		0
rake		2		0	lance		2		1
crape		3		1	errand		3		0
lead		2		1	enslave		4		0
league		2		0	nation		2		0
leap		2		0	tamper		3		1
fed		2		1	champion		4		1
ferret		3		1	stamp		1		0
tell		2		1	company		3		0
felt		3		1	takes		3		0
pillar		3		0	tree		2		0
bitter		3		2	complexion		5		2
early		2		1	beauty		2		1
easy		2		0	it		1		0
choose		2		0	scream		2		0
mellow		2		1	spirit		2		0
spread		2		0	pump		2		1
well		2		0	compete		3		1
knell		2		0	number		3		1
54				11	63				11

" While great things are claimed for the system, Mr. Gregg has not yet been able to produce one really competent shorthand reporter The man whom Mr. Gregg sends throughout the United States to give exhibitions on "prepared" matter and who Mr. Gregg falsely advertises as the "champion" shorthand writer, could not hold a position as a court reporter in any office in Chicago, because of absolute incompetency. ("Success Shorthand School Bulletin", page 94.)

So many signs have been uselessly changed from Duployé's alphabet from which Pernin's originated that the stenographer who practises both in French and English, must, necessarily, experience an unsurmountable difficulty, having to write differently words which are similar in both languages as is demonstrated in the next table:



	R,	An,	In,	On,	Ow,	Oi,
Duployé :						
Pernin :						

Thus, one would have to write :

	FRENCH		ENGLISH
David		David	
telle		tell	
l'hiver		liver	
centre		centre	
rang		ran	
rond		run	
daim		din	
habite		habit	
ici		easy	
frit		free	
boit		boy	
coi		coy	
adroite		adroit	
qu'il		kill	
cou		cow	
ligue		league	
Tonkin		Tonkin	
pendre		pander	
lance		lance	
errante		errand	

In our system, in incorporating the vowels in the stenograms, these can be written faster than if the vowels were eliminated. Paradoxical as this may seem—it takes less time to make a thing than it does to make nothing—were we to eliminate the vowels, angles would abound and, like other systems, ours would also be slow. Rapidity, legibility are the two requisites in Perrault-Duployan's. No shading, no positions; the vowels are always represented and the angles practically suppressed.

The rules of the first, second, fourth and fifth lessons of our adaptation are identical to those of our "Cours Élémentaire de Sténographie". The third lesson, comprising the vowels I and U, is of an extreme simplicity, requiring but a few minutes' study to understand it thoroughly. The sixth lesson: Am, Em, Im, Om, excepting a few rules, is analogous to that governing the nasals An, En, In, On.

The French student who knows the principles of our French course derives a great advantage in adopting our English system, because a large number of the abbreviating rules of the "Cours Supérieur" as well as many of the abbreviations, are the same in English. This, it will be readily seen, reduces immensely the work of the student and enables him to write with ease, precision and speed, since the rules are reduced to a minimum, and that he is not called upon to write such words as: administration, judgment, science, and hundreds of others in one way in French, and in another in English.

SIMPLICITY, RAPIDITY and LEGIBILITY are combined in our system. Our French method is so simple that after eighteen lessons of an hour each one of our pupils, Miss Aurore Coupal, at the age of 14 years, on the 10th of June 1905, passed a successful examination before the Bar of Montreal for Official Stenography, and in ten lessons she mastered our English system. Miss Thérèse Perrier was but 14 when, on the 10th of December 1913, she, also, passed brilliantly, while all the others, seven pitmanist candidates, all adults, failed! Miss Alice Aubertin was 15 when she passed with honors on the 9th of December 1916; Miss Imelda Maltais (16) and Miss G. Herscovitch (15) passed on the 9th of June 1917. At the age of 16, Mr. Joseph Casgrain, another pupil of our, was, on the 3rd of July 1903, admitted to the practice of stenography in the Superior Court of Montreal, being then, probably, the youngest Official Court Stenographer in the world. Do not these records prove the superiority of our system?

OUR SYSTEM IS AS SIMPLE AS PITMAN'S IS COMPLICATED

Mr. Ag. H. Tanner, Official Stenographer in the Court of King's Bench, Montreal, says: "Altho practising Pitman's since several years, I found your system so simple, so easy and so practical that I made it a duty to teach it in preference to Pitman's in Feller's Institute of Pointe-aux-Trembles, Que." Mr. Tanner uses our French method in Court.

The few extracts of the numerous testimonials we have received from our pupils as well as from the several business colleges, schools and convents of Canada, will convince the readers that we have attained perfection in the art of writing as fast as one can speak and prove that our stenography is the photography of speech.

Sir Isaac Pitman invented his system in 1837. A few years later, his brother Benjamin introduced it in America. Elias Longley, Munson and Graham, who successfully published improved methods of Pitman's system were renowned stenographers in their days. Since, scores and scores of systems grafted on Pitman's have been published, an incontrovertible proof that the system itself is defective.

A. S. Longley, who is a brother of the late Elias Longley, practised the art during thirty years and considered one of the highest authorities of the American Continent, says that it takes months, nay, years of constant study and practice to become an efficient stenographer, for one has to depend largely for the meaning of the word-signs and contractions upon the position they occupy—above the line, or on the line, or across or below the line, a cause of constant strain upon the mind to commit to memory so many symbols, many of which he will not write for months at a time, often after he has forgotten them and the position in which he ought to write them.

If the compilers of the various Pitmanic systems could see what I have accomplished, they would turn over in their coffins with chagrin at not having accomplished what I have. For I have succeeded in making the simplest and the most practical system in existence to-day. So simple it is that mere children have successfully passed the severe examinations of Official Stenography.

My system is really marvelous, it is incomparable for its simplicity and for the speed that one can attain with it.

Mr. W. A. Handfield, ex-Court Official Stenographer, now practising Law, wrote 240 words a minute on the day of his examination after a two months' course of an hour a day.

It cannot be denied that PITMAN'S shorthand is extremely complicated and, consequently, very difficult for the following reasons: 1o Absence of the vowels; 2o Shading; 3o Positions; 4o Multitudinous angles. P B F V are written in two different ways, T W S in four different ways and the letter R is very variable, for it is subjected to eight different forms!!!

Some years ago, Pitman offered a prize to the one who would succeed in making the largest number of combinations with a certain word. The laurel was awarded to a genius who, according to the rules of the system, managed to make 969 stenograms! Pitman could hardly have imagined a more potent test of the complexity of his system.

"A learner ought, with this system (pitmanic), to be able to write legibly 120 words a minute after about 18 months' time of steady practice of one or two hours a day, which is more than you can hope to do in the same time with a more intricate system".

"I am certainly not disposed to imitate some authors who have published systems of shorthand writing and assert that, and even a much higher rate of speed can be acquired in from six to nine months, which is simply impossible." Baker, page 37, 1880.

What would Mr. Baker say if he were apprized that several of my pupils have attained from 120 to 240 words in three months, nay, in two months?

When he wrote those lines he ignored the existence of that incomparable system of mine.

At page 8 of his snail system he says: "No matter what system the learner may adopt, you will find that a complete success depends largely upon one's own perseverance and ability". Let me slightly alter this remarkable sentence: No matter what mode of locomotion the traveler may adopt, he will find that he will reach his journey's end, however distant it may be; but if he journeys in one of our modern trains he will travel more comfortably and very much faster than riding on a donkey's back.

THE AUTHOR.

We have formed more court official stenographers (54) than all the colleges combined of the Province of Quebec. Does not this prove the superiority of our system?

*La sténographie est à l'ancienne écriture
Ce que la locomotive est à la voiture.*

INTRODUCTION

Advice to the Teachers

Stenography is the art of writing as fast as one speaks. The main object of stenography is to take speeches verbatim. But, it is also of the greatest service to students, business men, lawyers, journalists and to all those who have much writing to do.

Stenography, to be practical, must both be fast and legible. Speed and legible writing can only be obtained by using a simple sign to represent a sound and sounds to represent words.

In Perrault-Duployan's stenography, sounds only are used and the signs are extremely simple. By applying the rules given in this book for the use of these simple signs the student can, in a very few days, write correctly, legibly and rapidly.

The teacher of stenography will find in our method a valuable aid in teaching the art of the "photography of speech".

The rules are clear and concise and the many examples following them render all misunderstandings impossible so that the task of the teacher as well as that of the pupils is as easy as it is agreeable.

We strongly urge the teachers who are anxious to save precious time and labor to put this book in the hands of ALL their pupils.

With the method of teaching used by us for a number of years and the explanations therein given, the teacher's work is simplified and the pupils derive the greatest benefit possible.

The pupils write their exercises on every other line; the blank ones being reserved for the teacher's corrections. Under each stenogram incorrectly written, the teacher first writes it as it should be, adding the number of the rule which applies to it.

Nothing is simpler than to indicate the rules. The teacher has, in a very short time, found the rules of the first lesson, if it is one of the vowels A AW O OW OI that has been wrongly written, and of the second lesson if it refers to A E I, and so on for the other lessons.

Thus, the pupils make rapid progress as they are constantly called to study the rules and consult the numerous examples.

It is said that skilful stenographers are rare. If this is true, it must be on account of the manner stenography is taught. We have known teachers who greatly needed what they taught. (1) "Such teacher, such disciple". This proverb will ever be true.

The teachers should know thoroughly the method which he teaches (2). As in all other subjects, stenography must be taught with sureness and method. Therefore, he must be absolutely familiar with all the rules of our course.


A teacher who has only a superficial knowledge of stenography cannot inculcate its principles to his pupils, and without a knowledge of these principles thoroughly understood, the pupils can never devote themselves to practice, and their prospects as stenographers are very slim.

For the professor who corrects the exercises of his pupils at home, we have created a CODE which will save considerable time and labor. From the very first lesson which he gives to his pupils, he will draw their attention to the following code:

(1) He was so imprudent as to attempt to teach what he did not know. St. Augustine, (Book V).

(2) "Les professeurs de sténographie", par D. R. P. (Revue Internationale de Sténo., Paris, April 1906.)

CODE

- 1.—A figure under a stenogram in a corrected exercise indicates the rule to which the defective sign applies;
- 2.—A line under a stenogram signifies that word should have been written on the line, not under;
- 3.—A line above a stenogram signifies that the word should have been written on the line, not above;
- 4.—An arrow  indicates the direction that the pen must take in writing the signs;
- 5.—† means: write your signs well;
- 6.—¶ means: write smaller;
- 7.—‡ means: write, preferably, thus: ;
- 8.—| means: compare your stenograms with mine;
- 9.—] means: study the rules well;
- 10.—• means: write with application; not fast;
- 11.—X Don't use abbreviations yet;
- 12.—§ means: Don't write so heavy;
- 13.—= means: an abbreviation.

ADVICE TO THE STUDENTS

Pupils, endeavor to write the stenograms correctly; form all the signs well before you attempt speed.

A good Stenographer writes well

Write as small as possible, without going to extremes. Do not write larger than the signs in this book.

Remember that in fast writing one has a tendency to write large, hence the importance of acquiring the habit of writing small.

Divide your paper in columns of $2\frac{1}{2}$ ins. wide, and in that space at least ten stenograms should be written.

Till you have attained a speed of 60 or 80 words a minute, use ruled paper with lines $2\frac{1}{2}$ lines apart. This will accustom you to keep the alignment, a most important factor if you want to read stenography as easily as printed matter.

Observe carefully the rules laid down in this book. The dots and accents should be abandoned as soon as you know them well, and your writing will always be legible if you adhere to the rules of the direction of vowels on which rests our "Superior Course" and the "1,500 abbreviations".

All useless angles should be unmercifully banished from stenography; besides causing delay, they render the reading very difficult.

Write without saccade nor jerks. The movement must be easy, regular and continuous. The pen should run on the paper as evenly and as freely as tho it were impelled by clockwork. Hold the pen lightly between the fingers, and merely graze the paper.

Heavy writing retards speed. "*Glide, mortals, don't bear.*" (Dante)

The closer this rule is adhered to, the less one will need to hurry in the reproduction of speech.

I am often asked: Which is the most convenient, the pen or the pencil? To the beginner, I invariably recommend the use of the pen; it makes more uniform stenograms, and the writing being darker is more distinct and, consequently, less straining to the eyes when transcribing by artificial light. I recommend the Joseph Gillott's steel pen, No. 292; and if a fountain pen is used, secure one with a point of the same fineness. Once used to the pen you can handle the pencil with equal ease. I never use the pencil.

Write the stenograms close to each other. The faster shorthand

is written the wider the spaces between outlines are likely to become
GUARD AGAINST THIS.

Throughout the entire course practice every day. Do not pass on to the next lesson before you have completely mastered the preceeding one.

In order to realize these conditions, we must begin by writing as slowly as possible and move the fingers and the wrist without moving the elbow.

If you learn with the aid of the teacher, copy carefully his corrections; if you study alone, transcribe the examples that are contained in this course and compare your exercises with the stenograms contained in the "READING EXERCISES", and correct the mistakes you have made.

The teacher and the pupil will find in our "Dictation Exercises" a very valuable aid. It contains a large number of exercises carefully prepared and graded.

When the pupil writes correctly, fifty or six words a minute he can, then, pass on to the "Superior Course", commonly called, abbreviated, commercial or official stenography.

Abbreviations have the advantage of enabling the stenographer to attain a greater speed and to write verbatim the words of any speaker, no matter how quickly he utters them.

A stenographer who writes 150 words a minute without abbreviations, would write 250 words with them. This speed is attained by eliminating a large number of difficult signs which are replaced by simpler and shorter ones.

Expressions that are commonly used are reduced, in the abbreviations given, to a single stroke of the pen. In order to prevent difficulties in reading, resulting from illogical abbreviations, there are special rules that give the stenograms, so formed, a particular physiognomy that makes them instantly recognizable.

In our "Superior Course", the pupil will find all that he requires to become a professional or official stenographer.

A stenographer should be able to read his notes without hesitation or error, either immediately or several months after .

I cannot urge too strongly to practice at all times; not only writing, but, also, and above all, to always read your notes. Read everything you write in shorthand. If this is not possible, read at least one fourth of your work. If your fingers need training to acquire speed, remember that the eye should also be trained to take in at a glance several words or a line. *Rely on your notes not on your memory.* Be determined from this moment to become an expert stenographer and back this determination up with actual work in the way of practice and what is more important, follow closely the instructions given here.

If you do this, the expected result will be obtained: you will become an exponent of what has been appropriately called the "winged art".





























































































The student should, therefore, rigorously observe this rule: *Always read your exercises as often as it is necessary to free yourself from all hesitation.*

Set to work, dear readers; that you may succeed, is our sincere wish in presenting you this work.

DENIS R. PERRAULT,














































































Prof. of French and English Stenography
 at the Monument National and at
 several other institutions.

CONSONANTS

LETTERS	SIGNS	EXAMPLES
P		Port  ; pole  ; tap  ; cap  ; pad 
B		Board  ; bowl  ; tab  ; cab  ; bad 
T	—	Toad  ; toll  ; dart  ; coat 
D	—	Doll  ; adopt  ; code  ; bode 
F	\	Foal  ; fault  ; raft  ; fad 
V	\	Valve  ; void  ; vow  ; oval 
K	/	Coal  ; cart  ; coil  ; calf  ; poke 
G	/	Goal  ; gag  ; dog  ; grab  ; god 
L	/	Load  ; low  ; lard  ; loaf  ; tall 
R	/	Road  ; row  ; roar  ; rap  ; far 
M	(Moan  ; mow  ; dome  ; arm 
N)	Known  ; no  ; knack  ; gnarl  ; cone 
Gn ing ning)	Sing  ; knowing  ; morning  ; sang  ; growing 
J	.)	Jar  ; jack  ; joke  ; Madge 
Ch	.)	Char  ; touch  ; vouch  ; catch 
Sh	.)	Shown  ; shore  ; Pasha  ; sash 
Zh	.)	Azure  ; pleasure  ; vision 
S	.)	Sort  ; sore  ; sauce  ; pass 
Z	.)	Zone  ; froze  ; toes 
W	(Was  ; watch  ; which 
H	•	Home  ; hose  ; hat  ; heat 
Th	•	That  ; broth  ; pathos 

In practice, the dots are omitted.

COMBINED - CONSONANTS.

LETTERS	SIGNS	EXAMPLES
Ds Ts		Trades,  debts,  its,  dismal;  sets 
Drs Trs		Traders,  debtors,  eaters;  doctors 
Sd St		Caused,  stop,  mast;  seized;  cast 
Str		Dastard,  strap;  master;  sister 
Sp		Spoke;  speed;  crisp;  spat 
Spr		Spear;  spread;  sparrow;  asperity 
Wr		Where;  swear;  sward;  award 
Krs		Acres;  shakers;  dockers;  backers, 
Grs		Diggers;  beggers;  fingers 
Sk		Task;  mask;  cask;  Alaska 
Skr		Skirmish;  scroll;  scratch;  scream 
Sn		Seen;  snow;  snore;  snipe 
Sm		Small;  seam;  smoke;  smith,  chasm 
Kw		Queer;  quick;  liquid;  equity;  qualm 
Gw		Linguist;  languid;  anguish 

VOWELS & DIPHTHONGS (1st GROUP)

LETTERS	SIGNS	EXAMPLES
ā	•	ah; bat; cat; chat; far; sat; shark
ā	◦	awe; ball; caught; chalk; fought; short
ō	○	oh; bowl; coat; chore; fold; shore
ow	⊙ ⊙	how; bow; cow; chowder; fowl; sour
oy	⊙	ahoy; boy; coil; choice; soil; Roy
2nd GROUP		
ā	◡ ◡ ◡	hay; bale; ape; shade; fate; it
ē	◡ ◡ ◡	hell; bell; ever; shed; fed; bet
ē	◡ ◡ ◡	heal; beal; eve; sheet; feed; beat
ī	◡ ◡ ◡	hit; bill; if; chill; fit; bit
3rd GROUP		
ī	ˊ	high; buyer; hire; chide; fight; bite
ū	ˊ	you; bureau; ewer; jute; feud; beauty

LETTERS	SIGNS	4th GROUP				
oo		ugh,	hoot,	shoot,	tool,	soot
uh		bud,	shed,	furl,	sod	
NASALS - 5th GROUP						
an		ban,	band;	banjo;	large	sand
en		ben,	bend;	bench,	fence,	send
in		bin,	bink,	pinch,	fin,	sink
on		bun,	bunk,	bunch,	fun,	son
COMBINATIONS - 6th GROUP						
am		bam,	jain;	cramp,	machin	
em		ben,	gem;	tremble,	member	
im		bum,	jim,	rim,	nimble	
um		bum,	chum;	rum;	humble	

[illegible]

P B; T D; F V; K Gue; L R; M N; Gn-ing-ning. J Ch.

۵۰۰ الی ۶۰۰

P T F K L N J Sh S
 1 - \ / /) ()

B D V Guc R Gn Ch Zh Z

body, pat, luck, rud, fat, vat, cat, caught

pea, bee, tea, fee, me

pope, bode, cove, package, late, farce, arc.

10. Stenography being the photography of speech absolutely disregards orthography.

In the following examples we have used Webster's Guide to pronunciation. See vowels and diphthongs, pages 3 and 4.

The student will write them strictly as they are given in the phonetic column.

air, ere, e'er, hair, hare	..âr	fierce	..fierce
aisle	..île	pierce	..pierce
ate, eight, hate	..âte	tier, tear	..têr
aye, heigh, hie, high	..î	ewe, hue, Hugh, } whew, yew, you }	..û
bow (to)	..bow	expugn	..expûn
bow (a)	..bô	gnu, knew, new	..nû
although	..althô	guard as in regard	..
borough	..bôrô	height	..îte
cough	..kâf	sleight	..slîte
hiccough	..hî -kûp	chalice	..tchalîce
enough	..ênûf	chasm	..kâsm
lough	..hôk	chandelier	..shândêleer
plough	..plow	chyle	..kîle
sough	..sûf	phlegm	..flêm
though	..thô	physic	..fizik
thought	..that	phthisic	..tusik
throe-throw	..thrô	psychic	..sikik
through, threw	..thro	shield	..shêld
bomb	..bôm	wield	..wêld
comb	..côm	yield	..yêld
dumb	..dûm	sew, so, (to) sow	..sô
numb	..nûm	sow	..sow
plumber	..plûmer	sugar	..shôôgar
tumb	..thûm	subtle	..stûtl
bull	..bûl	right, rite, wright, write	..rite
full	..fûl	road, rode, rowed	..rôde
gull	..gûl	throne, thrown	..thrôn
hull	..hûl		

11. X, when long, is represented by the two long consonants gz; when short by the two short signs ks:

Exist=egzist; exhibit=egzibit; excite=eksite; extra=ekstra.

gz

gz

ks

ks

12. USUAL WORDS THAT MAY BE USED FROM THE START.

a, as, has, have	o	me, month, more	(this, days	7
all, awl, hall	o	no, not, know)	to, too	o
am	u	now	o	us, we	u
an and, hand	u	of, off, said	u	very	u
any-more-where	u	cite, sight, site	u	was, what	u
are	/	on, one	u	well, will	/
dead, deed, did, died		our-s, hour-s	o	went	u
do	o	same, seem, some, sum	u	were, where, war-e, wore	u
ever, every	u	sane, seen, soon	u	when	u
for	u	scar-e, score, secure	u	which, wish	u
from	u	spar-e, spear spire, spore	u	who, whom, whose	u
he, him	u	star-e, steer, stir, store	u	with	-
her, she	u	such	u	would, wood	-
his, is-it	u	that	u	yes	or u
I, eye, high	/	the	u	yet	u
in, end	u	there's, theirs	u	you, your-s	o
it, it-is	u				
its	u				
just	u				

13. The above words which occur very frequently in speech, may be very conveniently joined together or to the following word. (See common phrases, "SUPERIOR COURSE", Rules 33 and 107).

14. Always join the proposition "To", the adverbs "So" & "Too", and the article "That" to the following word when convenient :

To-go, to-sow, to-know, to-whom, to-add, so-bad, so-good, so-much, so-tall.

so-sinall, too-soon, too-far, too-loud, too-scarce, that-boy, that-table,

that-store, that-task, that-road.




(1) \ddot{A} or \ddot{A} ; \ddot{A} or \ddot{A} ; \ddot{O} or \ddot{O} ; \ddot{O} or \ddot{O} ; \ddot{O} or \ddot{O}

15. \ddot{O} , abstractedly used, gives the adverb "how", and should always be written thus: \ddot{O} (Rules 51, 52, 66, 86, 87, 88).


16. \ddot{O} , initial or final is written thus: \ddot{O}

allow, hour, house, cow, mow, now, row, sow, vow



17. \ddot{O} in the body of a word is written thus: \ddot{O}


crowd, fowl, loud, mouse, mouth, spout, sour.




18. Each stenogram should be written in full, without lifting the pen; the dots and accents are added only when it is completed. (Rules 37, 64, 89, 113).

19. At the beginning of the straight consonants — — \ / //
A, Aw, O, \ddot{O} are always written under; and preceding P or B initial, they are written to the right:


after, aglow, across, altho', ode, over, oar, hope


write: 

not: 

20. Final and preceded by the straight consonants | | / / /
the vowels A and O are always written to the left; thus, the pen takes the direction of the following words: (21, 69, 93, 117).

beau, bravo, grow, row, go, low, arrow

write: 

not: 

(1) Beginners should first consult a pronouncing dictionary in order to learn the relative value of the vowels.

21. Final, and preceded by P or B, the diphthongs Ow and Oy are written to the right of the consonants, thus, the pen takes the direction of the following word. (Rules 20, 69, 93, 117).

	boy,	Savoy,	coy,	vow,	cow,	bow.
write:						
not:						

22. Preceded by L or R, the diphthongs Ow and Oi are written to the left of these consonants:

	Troy,	deploy,	brow,	plow
write:				
not:				

23. The vowels are always written inside of the preceding or of the following curved consonant:

	Show,	know,	mow,	now,	sow,	hatch,	ashore.
write:							
not:							

24. When between two curved consonants, forming no angle, such as the vowels are written inside of the first sign:


	Moan,	Nome,	sash,	chouse;
write:				
not:				

25. The vowels are also written inside of the curve, when the latter does not make an angle with the preceding or following straight consonant:

	mode,	sour,	gas,	rash,	down,	bass,	job,	roach,	joke.
write:									
not:									

26 Between two consonants forming an angle, the vowels o o o o
are always written outside of the angle

Straights 

Straights and curves: 

Curves: 

	write:	not:		write:	not:
bad			vouch		
dobe			shoal		
rat			soft		
tar			bosh		
goat			mole		
tag			loan		
vote			Rome		
gore			nor		
hore			mouse		
cough			shown		
fact			nose		
cap			task		
paf			toast		
pack			spat		
robe			scrap		
hod			stroke		
dash			stone		

27. Between two signs, the vowel Oy is generally written in the direction of the one following (Rules 71, 99, 122).

	boil,	toil,	coil,	foil,	foist,	choice,	void,	Boyne.
write:								
not:								

28. Initial, "Oi" is written thus: oil hoist,

29. At the end of a word and preceded by D or T, or between DD, TT, DT, TD, the vowel O is written downward. (Rules 76, 104, 126).

	Tomato,	dote,	altho,	dough,	tore,	toad.
write:						

30. At the end of a word and preceded by D or T, or between DD, TT, DT, TD, the vowels are written upward. (Rules 75, 78, 103, 125).

	Canada	toy,	that,	thawed,	doubt	stout,	toyed
write:							
not:							

Note: These positions enable us to distinguish readily O from Ow without the use of the loop or dot in the latter vowel. (Rule 44, 76).

31. In practice, loops or dots are generally omitted. (Rules 49, 82, 109, 128).

32. In practice, A and Aw are both represented by the small circle.

33. Always AVOID ANGLES, when possible Rules 43, 74, 101).

	slow,	hole,	halves,	arch,	axe.
write:					
not:					

34. Always write on the line; let not the stenograms have the appearance of a monkey hanging by the tail.

write:							
not:							

"S" of the third singular person of the present tense should always be omitted.

SECOND LESSON

Ā	Ė	Ē	Ĭ
∘ ̂ ̂ ̂	∘ ̂ ̂ ̂	∘ ̂ ̂ ̂	∘ ̂ ̂ ̂

35. The vowels Ā, Ė, Ē, Ĭ are represented by a small half circle, written in any direction whatever, thus enabling us to AVOID ANGLES which are detrimental to speed. (Rules 50, 62, 83).

36. The vowels are distinguished, one from another, by the dash and the dot. (Rules 63, 84, 111).

A dash above the sign ∘ ̂ ̂ ̂ gives the sound Ā as in late 















A dot below the sign ∘ ̂ ̂ ̂ gives the sound Ė as in let; 

A dot above the sign ∘ ̂ ̂ ̂ gives the sound Ē as in Leet 



















The sign ∘ ̂ ̂ ̂ without dot or dash gives the sound Ĭ as in lit 

37. Each word, in stenography, must first be written in full without lifting the pen; the dots and dashes are added when the stenogram is completed. (Rule 18, 64, 89, 113).





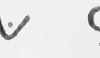
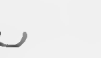





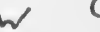

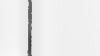
38. Initial, these vowels are always joined, WITHOUT ANGLES, to the following sign. (R. 67, 90).

	Ape,	aim,	each,	ease,	effort,	epoch,	ever.
write:							
not:							

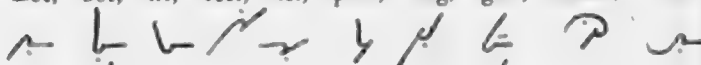

39. Final, they must also be joined, WITHOUT ANGLES, to the preceding sign. (Rules 69, 93).

	Lee,	knee,	pea,	may,	stay,	gay,	day,	haughty,	heavy
write:									
not:									

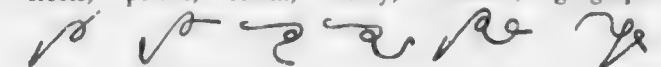
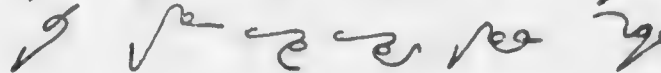
40. Between two signs, these vowels must never make two angles (Rules 73, 96, 122).

	Did,	meet,	bit,	speed,	steel,	feel,	mess.
write:							
not:							

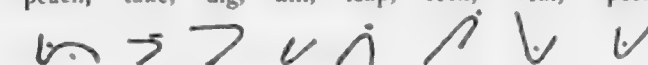

41. When these vowels are between two signs, they must not make an angle with the preceeding sign, but with following one, when the angle cannot be avoided. (R. 72, 95).

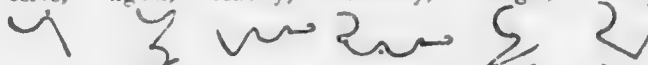
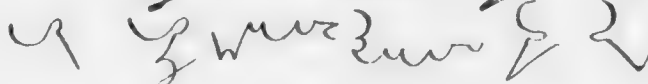
Let, bet, nt, reel, tel, pick, keg, gait, check, set.
 write: 
 not: 

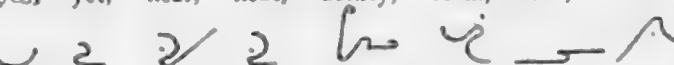

42. The diphthongs Ea, Eo, Ia, Io, are written in the direction of the following consonant. This rule is analogous to rules 24, 25, 26).

creole, period, idiom, idiocy, creosote, geograph.
 write: 
 not: 


43. AVOID ANGLES whenever possible as they are detrimental to speed. (Rule 33, 74, 101).

peach, take, dig, kill, leap, reek, veal, peel.
 write: 
 not: 

seive, signal, felicity, necessity, meagre, never,
 write: 
 not: 

yes, yet, near, neat, ability, seam, did, rest.
 write: 
 not: 

44. Dots and dashes may be omitted, without prejudice to legibility, if the direction given to the vowels \bar{A} , \bar{E} , \bar{E} , \bar{I} is strictly adhered to

$\bar{A}=\acute{e}$ & $\bar{E}=\acute{e}$ are written downward or backward  when practicable;

$\bar{E}=\hat{e}$ & $\bar{Y}=i$ \bar{e} are written upward or forward $\uparrow \rightarrow$ when practicable
(Rules 75, 76, 78, 103, 104)

obey		hobby		case		kiss	
pay		happy		lair		leer	
stay		hasty		rail		reel	
day		body		hell		hill	
fay		fee		hair		hear	
survey		privy		emetic		image	
gay		quay		wretch		rich	
lay		holy		mate		meat	
tray		tree		main		mean	
may		acme		mare		mere	
nay		knee		name		animal	
jay		jee		jest		gist	
shay		patchy		straight		street	
say		see		check		cheek	
beg		big		ape		hip	
best		beast		ever		evil	
tale		till		egg		eagle	
vest		feast		edge		each	
favor		fever		essay		easy	
vase		visage		stale		steel	

45. In order to apply correctly this very important rule, the French student would do well to consult Webster's pronouncing dictionary, as he generally pronounces Y as é instead of the short French î:

	happy,	hobby,	hasty,	body.
pronounce:	api	obbi	ésti	bodi
not:	apé	obbé	ésté	bodé

Ey is sometimes pronounced as é and sometimes as i: money=moni, key=ki, survey=survé. (Pronounce "quay" ki.)

46. Exceptions to the preceding rule:

	speed,	freight,	rest,	miss,	niece,	hatchet
write:						
not:						

47. The diphthongs *ia*, *io* are written downward. (Rule 100.);

	immediately,	idiot.
write:		
not:		

48. The sign \circ (\ddot{A}) can be frequently and advantageously used instead of $\circ \wedge \circ \wedge \circ$, when, in doing so, the sense is not altered.

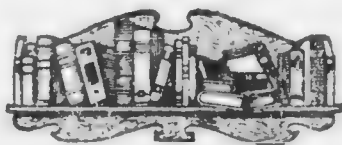
The judicious use of the sign " \ddot{A} " does away with a considerable amount of angles that would occur with the half circle, thus increasing the speed without prejudice to legibility. But, before adopting this course, the student should be able to write correctly.

(Rules 55, 61, 77, 81):

	case,	late,	fate,	date,	gate,	awake,	scale.
write:							
instead of:							

	table,	fable,	mate,	state,	straight,	shade.
write:						
instead of:						

49. In practice the dots and dashes are habitually omitted. (Rules 31, 82, 109, 128).



THIRD LESSON



50. The vowel \bar{I} is represented by a short dash: — , and \bar{U} by an elongated half circle. — . Both are written in any direction whatever, thus enabling us to AVOID ANGLES (Rules 35, 62, 83)

51. \bar{I} , used abstractedly gives the pronoun I, the adjective high, the substantive eye, the verb hie and the exclamation heigh, and should always be written thus: — (Rules 15, 52, 66, 86, 87, 88).

52. \bar{U} , used abstractedly gives the pronoun you, the verb hew, the nouns Hugh, ewe, yew, the adjective hue, and the exclamation whew, and should always be written thus: — (Rules 15, 51, 66, 86, 87, 88).

53. \bar{I} , is always joined, with an angle, to the preceding or following consonant when initial or final (Rules 58, 114, 115):

hybrid,	hide,	hyme,	hygiene,	ice,	Irish,	die,
ivory,	vie,	by,	guy,	lye,	my,	nigh,
shy,	sigh,					

54. Between two consonants, " \bar{I} " should be joined with angles with the preceding and following consonants

bite,	guide,	file,	tile,	kite,	might,	night,
site,	shine,	mine,	nine,	*bind,	find,	kind,
mind						

55. In practice, the vowel \bar{I} is omitted when, in doing so, the preceding and the following consonants form an angle. Thus, we have but one angle instead of two—a gain in speed without prejudice to legibility (Rules 48, 61, 77, 81)

	ride,	night,	sight,	dime,	child,	kite,	fight
write:							
instead of:							

* See rule 107

56. As a general rule, the vowel I, when between two signs, should be traced as parallelly as possible with the preceding sign

	dyed,	bite,	site,	right,	fright,	mite,	chide
write:							
not:							

57. Initial, \bar{U} should always be written as in rule 52, and joined with an angle to the following sign: just the opposite to rules 38. (Rules 53, 114).

ubiquity,	ukase,	use,	eureka,	uniform,	humor

58. Final, \bar{U} is also joined, with an angle, to the preceding sign, just the opposite to rule 39. (Rules 53, 114).

few,	dew,	cue,	new,	mew,	chew,	sue,	stew

59. Between two consonants, \bar{U} must form an angle with the preceding one, never with the following one; just the contrary to rule 41 (Rule 123): -

beauty,	duty,	feud,	cute,	lure,	lune,	duke,
funeral,	mule,	music,	suit,	June		

60. There are only two or three exceptions when \bar{U} must unavoidably form two angles:


nude,	suicide.

61. In practice, however, \bar{U} can be generally and very advantageously substituted by the sign \bar{O} . In doing so one or two angles are omitted, and speed is increased without prejudice to legibility (Rules 48, 55, 77):


	duty,	suicide,	news,	duplicate,	funeral,
write:					
instead of:					
	accumulate,	mule,	repudiate,	produce,	fuel
write:					
instead of:					



FOURTH LESSON

Oo



w



Uh


62. The vowels Oo & Uh or Ū or Ū, are represented by a quarter large circle written in any direction whatever, thus enabling us to AVOID ANGLES. (Rules 35, 50, 83).













63. These vowels are distinguished, one from another, by a dot placed within the curve in Ūh. (Rules 36, 84, 111).

64. Each word in stenography must first be written in full without lifting the pen; the dot is added only when the stenogram is completed. (Rules 18, 37, 89, 113).







65. The sound Oo as in wall, was, what, which, would, work, is invariably written thus: 

66. Oo, used abstractedly gives us the pronoun "who" and the exclamation "ugh" which should always be written thus:  (Rules 15, 51, 52, 86, 87, 88).











67. Initial, these vowels must always be joined, WITHOUT ANGLES, to the following sign. (Rules 88, 90):

	hurry,	utter,	upper,	uxorious,	ooze,	hush.
write:						
not:						

68. Initial, and preceding a vertical or an oblique sign, these vowels must always be written to the left of the consonant. (Rules 92, 110).


	imane,	hub,	ugly.
write:			
not:			


69. Final, and preceded by a vertical or oblique, the vowels are written to the right, WITHOUT ANGLE, thus, the pen is thrown in the direction of the following word. (Rules 20, 21, 93, 117):

	threw,	crew,	blew,	poo	oo.
write:					
not:					

70. These vowels are always written outside of the curved consonant. (Rule 94):


ooze, hustle, hush, hummock, shoe


write: 

not: 

71. Between two signs, the vowels are written in the direction of the one following. (Rules 27, 99, 122):


but, bust, lust, rub, turk, rush


write: 

not: 

72. When between two signs, these vowels must never make an angle with the preceding sign, but with the one following, when the angle cannot be avoided. (Rules 41, 95):


fool, lug, rule, tug, spool, cool, cur.


write: 

not: 

73. Between two signs these vowels must never make two angles (Rules 40, 95):

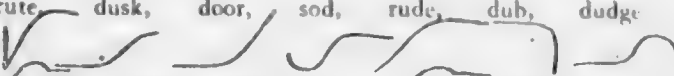
Moore, surt, pool, curl, nerve, sure, Turk


write: 

not: 

74. AVOID ANGLES as much as possible as they are detrimental to speed. (Rules 33, 43, 101).


brute, dusk, door, sod, rude, dub, dodge


write: 

not: 

75. Oo, at the end of a word and preceded by D or T, or between DD, DT, TT, TD, is always written upward. (Rules 30, 78, 103, 125)

to, do, tooth, doodle


write: 

not: 



76. Ũh, at the end of a word and preceded by D or T, or between DD, DT, TT, TD, is always written downward. This enables us to dispense with the use of the dot and to readily distinguish this vowel from Oo. (Rules 44, 104, 126).

dot, thud, tuddle.

write: 
not: 


77. The sign O can be generally and very advantageously used instead of the sign Ũo , when, in doing so the sense of the word is not altered.



As the quarter circle can be substituted by the circle 96 times out of 100, it follows that a considerable amount of ANGLES are AVOIDED. (Rules 48, 55, 61, 81):


took, fool, cook, pool, poor, stool, mood, moon
write: 
not: 



78. At the end of the word and preceded by D or T, or between DD, DT, TT, TD, this conventional sign O is written upward. (Rules 30, 75, 103, 125).

to-too do tooth doodle.

79. The sign O can also be used instead of the dotted quarter circle  when the sound is short as in:

dog or dug, vulgar, fog, cup, mud.
write: 
instead of: 

80. The sign  can be used when the sound Ũh is long and followed by R as in:

pearl, bird, purse, furl, virtue, cur, churn.
write: 
instead of: 

81. Note the enormous amount of angles that are avoided through the application of rules 77, 78, 79, 80. But, before using these substitutes, the student must be able to write correctly. (Rules 48, 55, 81).

82. In practice, the dots are habitually omitted. (Rules 31, 49, 109, 128).

FIFTH LESSON (1)

Ăn


Ĕn


Ĭn



Ōn


83. These four nasals are represented by a small quarter circle written in any direction whatever, which enables us to AVOID ANGLES. (Rules 35, 50, 62)


84. They are distinguished one from another by their respective accent (Rules 36, 63, 111).


85. The acute accent placed above the sign gives the sound Ăn. .


The acute accent placed below the sign gives the sound Ōn. .

The grave accent placed above the sign gives the sound Ĭn. .

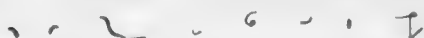
The horizontal dash placed above the sign gives the sound Ĕn. .

86. Ăn, used abstractedly gives us the article an, which we will invariably write  (Rules 15, 51, 52, 66, 87, 88)

87. Ĭn and Ĕn, used abstractedly gives us the preposition "in" and the nouns "inn" and "hen" which we will invariably write:  (Rules 15, 51, 52, 66, 86, 88).

88. Ōn, used abstractedly gives us the preposition "on" which we will invariably write:  (Rules 15, 51, 52, 66, 86, 87).

Ex: In an instant he was on the table.



89. Each word is written in full without lifting the pen; the accents are added only when the stenogram has been completed. (Rules 18, 37, 64, 113).

90. Initial, they must always be joined, without angle, to the following sign. (Rules 38, 67):

	antler,	hinder,	undo,	anvil,	incur,	anger,	unrest.
write:							
not:							

(1) This lesson is, in every respect, identical to the fourth lesson.

91. Final, they must always be joined, without angle, to the preceding sign. (Rule 39, . . .)

	Span,	ten,	van,	can,	fun,	ran,	man,	nun.
write:								
not:								

92. Initial, and preceding a vertical or an oblique sign they must always be written to the left. (Rules 68, 116):

	unbolt,	unpack,	angle,	invent,	unread.
write:					
not:					

93. Final, and preceded by a vertical or an oblique sign, they are always written, without angle, to the right; thus, the pen is thrown in the direction of the following word. (Rules 20, 21, 69, 117):

	ban,	pan,	pen,	fan,	can,	run,	gun.
write:							
not:							

94. These nasals are always written outside of the curved consonants. (Rule 70):

	men,	nun,	injure,	unjust,	chance,	insert
write:						
not:						

95. Between two signs, these nasals must not make angle with the preceding one, but with the one following when the angle cannot be avoided. (Rules 41, 72):

	bench,	fence,	kink,	lance,	spend,	monk,	sank,	singe.
write:								
not:								

96. Between two signs, these vowels must never make two angles. (Rules 40, 73).

	spend,	stand,	mint,	sank,	pink,	lance.
write:						
not:						

97. The only exception to the preceding rule is when these nasals come immediately after \bar{I} ; then, they are joined to the vowel \bar{I} with an angle, the same as in rule 115:

alliance,	Nyanza,	antlion,	science,	triangle,	action

98. In practice, the intermediate \bar{I} can be substituted by \bar{E} ; then rule 95 can be advantageously applied; thus, one or two angles are avoided:

defiant,	alliance,	lion,	pliant,	science,	giant,	Zion.
write:						
instead of:						

99. Between two signs, they are generally written in the direction of the one following, and should never form two angles. (Rules 27, 71, 122):

bond,	dunce,	think,	Kent,	vent,	fence,	ranch.
write:						
not:						

100. The diphthongs $\bar{E}en$, $\bar{I}an$, $\bar{I}in$, $\bar{I}on$, $\bar{I}un$, etc., are never written upward. (Rule 47):

obedience,	radiant,	onion.
write:		
not:		


101. AVOID ANGLES as much as possible as they are detrimental to speed. (Rules 33, 43, 74):

band,	land,	fond,	dense,	mance,	send.
write:					
not:					

102. In order to enable us to dispense with the accents, thus increasing the speed without prejudice to legibility, the nasals are written in the direction as indicated in the two following rules:

103. Ān, Ēn, Īn, at the end of a word and preceded by D or T or between DD, DT, TT, TD, are written upward ↑, i.e. in the direction of the accent which is placed above the sign (Rules 30, 44, 75, 78, 125)

than, then, tin, dent, dint, rent, intend



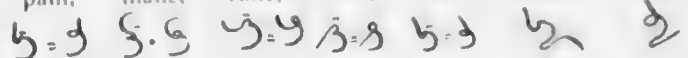
104. Ōn-Ūn, at the end of a word and preceded by D or T or between DD, DT, TT, TD, are written downward ↓, i.e. in the direction of the accent which is placed below the sign (Rules 29, 44, 76, 126)

ton, don, pardon, thunder, don't




105. When the nasals are long or when immediately followed by a vowel, they should be represented by the respective letters Ā-n, Ē-n, Ī-n, Ō-n (Rule 127)

write pain, mane, sane, lane, fain, hush, funnel

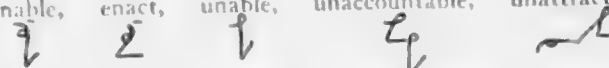


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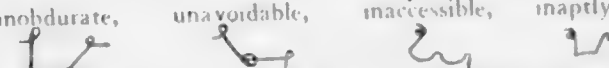


106. The following words might be excepted from the preceding rule

enable, enact, unable, unaccountable, unattract,




unobdurate, unavoidable, inaccessible, inaptly.

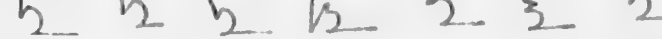


107. Īn, when followed by D or T can be advantageously represented by the nasal "In":

bind, pint, find, blind, kind, mind, appoint

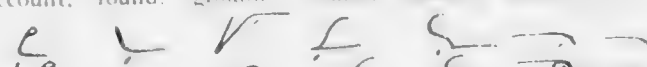


not




108. The nasal Ōn-Ūn should always be used to represent the sound "oun" or "own"

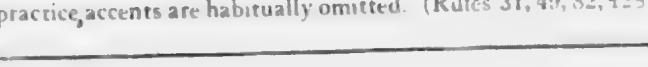
account, found, ground, wound, mound, down, town



write:



instead of



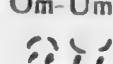
109. In practice, accents are habitually omitted. (Rules 31, 49, 82, 125).

SIXTH LESSON (1)

ĭm



ĕm



ĩm



ŏm-ŭm



110. Like Ān, Ēn, Īn, Ōn, these nasals are represented by a small quarter circle written in any direction whatever, thus enabling us to Avoid too numerous ANGLES.

111. They are distinguished, one from another, by accents or dashes. (Rules 36, 63, 84)

112. The acute accent placed above the sign gives the sound Ām. 













The acute accent placed below the sign gives the sound Ōm. 

The grave accent placed above the sign gives the sound Īm. 















The horizontal dash placed above the sign gives the sound Ēm. 















113. Each word is written in full without lifting the pen, the accents are added only when the stenogram has been completed. (Rules 18, 37, 64, 89).

114. Initial, these nasals must always be joined, with an angle, to the following signs. (Rules 53, 57).

	Hamlet,	emphasis,	ambush,	import,	umpire,	embark
write:						
not:						

115. Final, they must be joined with an angle to the preceding sign. (Rules 53, 58).

	bomb,	thumb,	vim,	cam,	cum,	mum,	numb.
write:							
not:							

	Sam,	sham,	dam,	paladium,	effluvium,	problem,	stem.
write:							
not:							

(1) This lesson is, in almost every respect, the counter part of the preceding lesson

116. Initial, and preceding a vertical or an oblique sign, they must always be written to the left. (Rules 68, 92).

write.













not:

amber, embed, imbue, emphatic, umbrage.

117. Final, and preceded by a vertical or an oblique sign, they are always written to the right, thus, the pen is thrown in the direction of the following word. (Rules 20, 21, 69, 93)

	bomb,	dim,	them,	vim,	grim,	comb,	clam,	rum.
write								
not :								















118. Initial, $\ddot{A}m$, $\ddot{E}m$, $\ddot{I}m$, should be written above the level of the following sign:

	Embarrass.	empress.	amble	ampute.	impure.	empire.
write:						
not:						















119. Initial, \bar{U} should be written below the level of the following sign:

	umber,	umbrella,	umpire,	ombre.
write:				
not:				



120. Final, Ām, Ēm, Īm should be written upward ↑, i.e. in the direction of the accent, which is placed above the sign: (Rule 85, 112):

	balm.	harem,	seraphim,	limb.	jam,	ram,	mam.
write:							
not:							

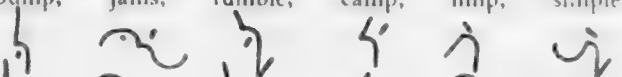

121 Final, Ūm should be written downward ↓, i.e. in the direction of the accent which is placed below. (Rules 85, 112):

	bomb.	scum.	numb.	dumb.	chum.	mum.	plumb.
write:							
not:							

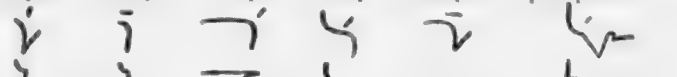

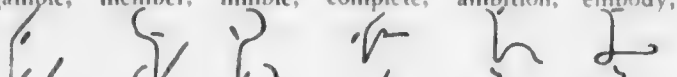

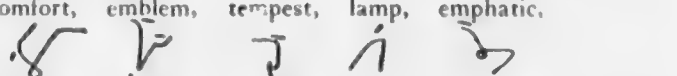

122. Between two signs, these vowels are written in the direction of the one following and should never form two angles. (Rules 27, 40, 71, 73, 96, 99).

timber, trumps, chuns, crumbs, thumbs.
 write: 
 not: 

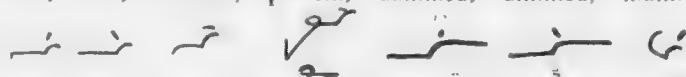

123. Between two signs, these vowels must not make angle with the following sign but with the preceding one. (Rule 59):

bump, jams, funble, camp, limp, simple
 write: 
 not: 




124. In order to AVOID ANGLES, thus facilitating the tracing of the stenogram and, consequently, increase the speed, these vowels, when immediately followed by B, P, and Ph=f, are governed by rules 90, 95, 101:

ample, hemp, damp, stamp, temple, pamphlet.
 write: 
 not: 
 gamble, member, nimble, complete, ambition, embody,
 write: 
 not: 
 comfort, emblem, tempest, lamp, emphatic,
 write: 
 not: 







125. Äm, Ėm, Ĭm at the end of a word and preceded by M, D or T, or between DD, TT, DT, TD are written upward ↑, i.e. in the direction of the accent which is placed above the sign. (See rules 85, 112). (Rules 30, 75, 78, 103):

dam, dim, anthem, protem, dammed, dimmed, mam.
 write: 
 not: 

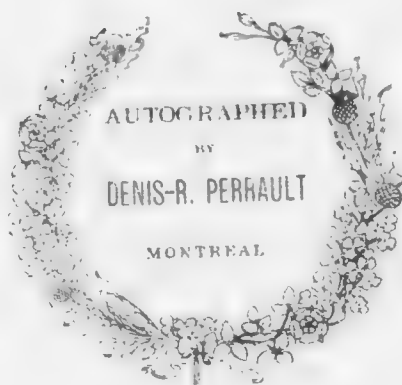
126 ũm, at the end of a word and preceded by M, D or T, or between DD, DT, TT, TD is written downward ↓, i.e. in the direction of the accent which is placed below the sign. (See rules 85, 112.) (Rules 29, 76, 104):

	dumb,	thumb,	atom,	dumbed.
write:				
not:				

127 When these vowels are long or when immediately followed by another vowel, they should be represented by the respective letters Ä-m, Ē-m, Ī-m, Ū-m (Rule 103)

	commerce,	famish,	timid,	camel,	stammer.
write.					
not:					

128. In practice, the accents are habitually omitted. (Rules 31, 49, 82, 109).



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[illegible]

the \mathcal{L}_∞ -norm of the solution of the Cauchy problem

On the other hand, the β -phase is not stable at low temperatures. The β -phase is stable at high temperatures, but it is not stable at low temperatures. The β -phase is stable at high temperatures, but it is not stable at low temperatures.

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1. *Journal of the American Medical Association*, 1997; 278: 1541-1545.
 2. *Journal of the American Medical Association*, 1997; 278: 1546-1550.

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